



HFC *on* MEDIA

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Issue 14



Students help evaluate new exhibits for Martin Luther King, Jr. National Historic Site at Alice Deal Junior High School in Washington, D.C.

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NPS Map Symbols and Patterns

From the Editor

The young people of today are the lawmakers, the scientists, the industrialists, the conservationists, the cattlemen, and the lumbermen of tomorrow. It is vitally important that they learn today the values of the national parks, and the principles underlying their preservation. For they will have the say tomorrow as to what becomes of these properties of the people.

— Newton B. Drury, NPS Director, 1940-1951

Finding ways to promote and maintain the interest of young people in our national parks is a challenge for park managers across the Service. Staff at Harpers Ferry Center are constantly exploring new ways to connect with young people through interactive exhibits, audiovisual presentations, online programs, and exhibits that effectively connect visitors and non-visitors alike to our nation's people, places, and stories.

New media at Selma to Montgomery National Historic Trail (*see story on page 3*) reflects this thinking. Oral history touch-screen kiosks are one of the new exhibit's biggest hits. Just listen to Brandon, an Alabama student who visited the Lowndes County Interpretive Center on August 26: "When you're listening to it on this right here, it's like you're having a real conversation with somebody. It's just amazing."

Connecting with young people will always be a challenge, but we're always gratified when our media helps make a difference.

Grant-Kohrs Ranch

Transcontinental Partnership Creates a New Brochure

by Lyndel Meikle, Grant-Kohrs Ranch NHS

The Park Service relies on writers, editors, artists, designers, and other experts to produce exhibits, brochures, and other projects. Harpers Ferry Center in West Virginia is home to many of these talented people, and they recently worked with Grant-Kohrs Ranch National Historic Site staff to produce our first new brochure in 25 years.

The designers at Harpers Ferry Center might have put a colorful cowboy on the front, or pictures of Grant and Kohrs, but they showed their understanding of the site when they chose to feature “Tex,” a longhorn steer who captivated thousand of our visitors with his 80-inch horns. It was, after all, the millions of Texas longhorns who trailed north after the Civil War which began the heyday of the frontier cattle era.

In recognition of the changes which came to the cattle industry, the Harpers Ferry Center designers included a background photo of a herd of Conrad Kohrs Warren’s registered Hereford cattle, grazing in the Montana hills in 1950.

The old brochure, also a Harpers Ferry Center product, served us well, but

though our history hasn’t changed, we know more of it now. The new brochure reflects that.

Visitors can now read more about Johnny Grant’s extraordinary extended family, about Johny Bielenberg, Kohrs’ half-brother and partner, and about the gradual evolution of the industry from the unfenced free range to modern times.

Colorful photos hint at our amazing collection of original artifacts.

An aerial view of the entire ranch helps visitors put our 1,600 acres in perspective, often a difficult thing for visitors more accustomed to thinking in half-acre lots.

Going by past history, this brochure is likely to still be around in 2030—a lasting contribution from a transcontinental team.

The brochure team included, from Grant-Kohrs Ranch NHS: park ranger Lyndel Meikle, and from Harpers Ferry Center: designer Richard DeVries, cartographer Tom Patterson, photographer Steve Ruth, and writer-editor Lynn Sibley.



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The National Park Service cares for special places saved by the American people so that all may experience our heritage.

EXPERIENCE YOUR AMERICA™

Gaining the Right to Vote

Selma to Montgomery National Historic Trail Comes to Life

The 54-mile march from Selma, Alabama, to the state capitol in Montgomery in 1965 culminated a journey of a hundred years by African Americans to gain one of the most fundamental of American freedoms: the right to vote.

The peaceful march was possible because in the preceding days courageous citizens, local leaders, and civil rights groups had, at the cost of harassment, bloodshed, and innocent lives, come together to demand that right. The final march was a celebration of their achievement, a procession for fallen comrades, and a climactic event of the modern civil rights movement.

A Team Effort

Telling the story of this “march toward freedom” in words, images, film, and artifacts today has been no simple challenge. From 1999 to 2006, National Park Service staff from Selma to Montgomery National Historic Trail, Harpers Ferry Center, and the Southeast Regional Office joined with staff from the Alabama Department of Transportation, Federal Highway Administration, and Scenic Byways Program; with local community leaders and friends groups; and with several interpretive media contractors to develop a new \$10 million interpretive center in White Hall, Alabama. At Harpers Ferry Center alone, more than 30 planners, researchers, writers, editors, designers, producers, conservators, contract specialists, and administrative support staff worked together to help bring the 1965 voting rights marches to life in a truly immersive visitor center experience.

Justin Radford, HFC project manager for media development at the new interpretive center, is particularly proud of the team effort put forth by Harpers Ferry Center staff. He names dozens of key players (*see sidebar, page 5*), and praises everyone’s ability to work together to

ensure that primary park interpretive themes and messages were consistent across all media types. Having one team of researchers and editors, for instance, gather and review content for wayside exhibits, audiovisual programs, the park brochure, and interpretive center exhibits ensured accuracy, consistency, thematic focus, and cost savings. Another example was the development of a common map for use in multiple media types, which saved money and ensured better visitor understanding of the overall site.

HFC wayside exhibit planner Terry Lindsay echo’s Radford’s comments. The Selma to Montgomery project offered the perfect platform for bringing together

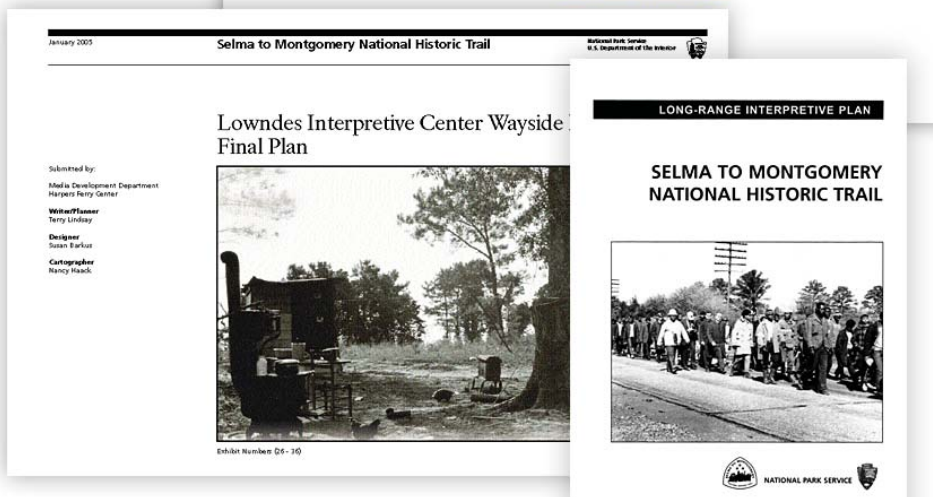


Above: Selma to Montgomery National Historic Trail logo.

Below: Cross-section of documents prepared for Selma to Montgomery NHT interpretive media products. Top to bottom: exhibit schematic design, way-side exhibit plan, and long range interpretive plan.



TENT CITY INTERPRETIVE CENTER: WHITE HALL, AL
SELMA TO MONTGOMERY NATIONAL HISTORIC TRAIL



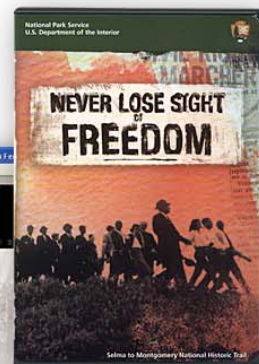
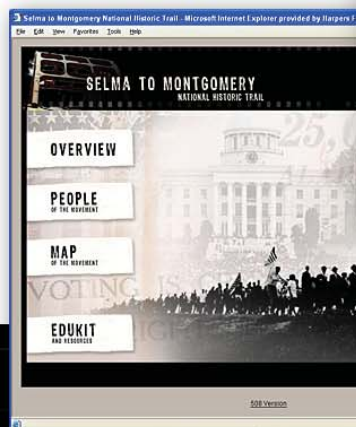
multiple types of media to tell the civil rights story. Lindsay and HFC exhibit planner Neil Mackay advocated an interdisciplinary approach to site-wide media development, which fostered unprecedented collaboration among the different HFC media disciplines. "This was the first time in my years here at HFC," according to Lindsay, "that such close collaboration on such a broad-ranging media project has occurred."

Radford is most gratified with the results. "On both an emotional and intellectual

level," he says, "the new park movie, exhibits, and other media products work together to create an intense and engaging visitor experience."

Amaze Design was Amazing

Project manager Justin Radford and exhibit planner Neil Mackay credit planning and design contractor Amaze Design of Boston, Massachusetts, with much of the exhibit's success. Amaze



Harpers Ferry Center produced a wide range of interpretive media for this project. Clockwise (from upper left): Wayside exhibit at Tent City, Selma to Montgomery National Historic Trail interactive Flash program, "Never Lose Sight of Freedom" movie, official park brochure, and "Marching Toward Freedom" exhibit in the Lowndes County Interpretive Center.

president Andrew Anway, lead planner Sara Smith, and lead designer Scott Rabiet worked closely with Mackay and HFC exhibit designer Chris Dearing to identify and incorporate appropriate interactive experiences for school students—one of the visitor center’s primary audiences. According to Mackay and Dearing, a combination of “low tech” interactive exhibits and high-tech kiosks and audio stations successfully provide immersive experiences for both adults and children.

HFC producer/director Tim Radford, who created the park movie, *Never Lose Sight of Freedom*, also worked closely with Amaze Design to ensure that the transition from theatre to exhibit space is immediate and immersive. Amaze took this concept one step further, carefully merging the many audiovisual experiences throughout the exhibit into the museum setting. As park superintendent Catherine Farmer Light puts it, “Once a visitor arrives at the interpretive center they are actually engaged in the march of 1965. They are forced into the march themselves, they hear the voices of the original foot soldiers.”

Pushing the Interpretive Envelope

From the very beginning, park staff and HFC planners debated how best to pres-

ent and interpret controversial subject matter. The story of segregation and racism in America includes offensive language and images of hate and violence. How far should the writers, editors, and designers go with interpretive media on subject matter still raw with emotion?

HFC staff and Amaze Design decided very early to incorporate formal evaluation into the exhibit development process. HFC exhibit planner Paula Beale worked with the evaluation firm Randi Korn & Associates of Washington, D.C., to conduct both front-end and formative evaluation for the new exhibits.

Front-end evaluation was used to determine reactions from potential visitors to the civil rights story in general, and to exhibit ideas in particular. In interviews conducted at two nearby museums—the U.S. Space & Rocket Center and the Civil Rights Institute—exhibit planners learned about the likely levels of visitor understanding of, and interest in, the voting rights movement. For example most respondents, it was found, were either unfamiliar with or only vaguely aware of the 1965 voting rights marches. While a majority of respondents said that race relations have improved over the years, most also believed that race relations

A Team Effort



Justin Radford

No successful media project is possible without attention to the myriad small details that go into a large visitor center exhibit. Project Manager Justin Radford is quick to identify many key HFC staff members who worked diligently behind the scenes (see *complete list beginning on Page 6*).

PJ Lewis oversaw exhibit and audiovisual program installation at the Lowndes County Interpretive Center in the weeks and days leading up to the site dedication. Working closely with exhibit fabrication contractor Color-Ad, PJ managed the myriad details that accompany such a complex exhibit installation. Says Radford, “PJ’s proactive style and passion for getting it right left him in the driver seat for numerous key decisions. As always, he handled these with grace and class, turning challenges into successful opportunities.”

Terry Smallwood, Teresa Vasquez, and contractor Pat Lovett conducted extensive graphics research, identifying and acquiring rights to newspaper articles, photographs, and archival documents. Museum technician Karen Matson and registrar Alice Newton evaluated and inventoried some 1,000 objects acquired during the “antiques road show,” deciding what was appropriate for display and what was better kept in storage.

Audiovisual program support was managed by several HFC

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“This center offers the public an exceptional educational experience and a greater understanding of the events surrounding the voting rights marches. The center will be a reservoir of information.”

—Patricia Hooks, Southeast Regional Director

could be better. Some felt that racism still exists, often subtly, in American society. When asked to rank specific exhibit interpretive themes, respondents most often selected “the willingness of individuals to risk everything” as a theme they found most interesting.

Formative evaluation, on the other hand, provided the exhibit planners with reactions to specific mock exhibits by potential visitors. This process helped identify compelling pictures, engaging content,

and images that were overly disturbing or offensive. Through this process it became apparent that first-hand oral accounts of the voting rights marches were particularly engaging, with one respondent commenting that “personal stories made the history real to them.”

Getting the Story Right

A common theme that emerged from the front-end evaluation interviews was that perceptions of race relations depend upon one’s perspective. The entire HFC

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audiovisual staff. Chuck Dunkerly spent many days conducting on-site oral history interviews, and untold hours in the video editing room. Steve Cannon managed, organized, and catalogued hours of video footage—including several dozen oral history interviews—into thematic subjects for use in interactive kiosks and an online Flash program. Mary Ann Kave handled post production for audiovisual content. Ed Boute oversaw theatre installation, while Eric Epstein provided critical advice on audiovisual components and technical details.

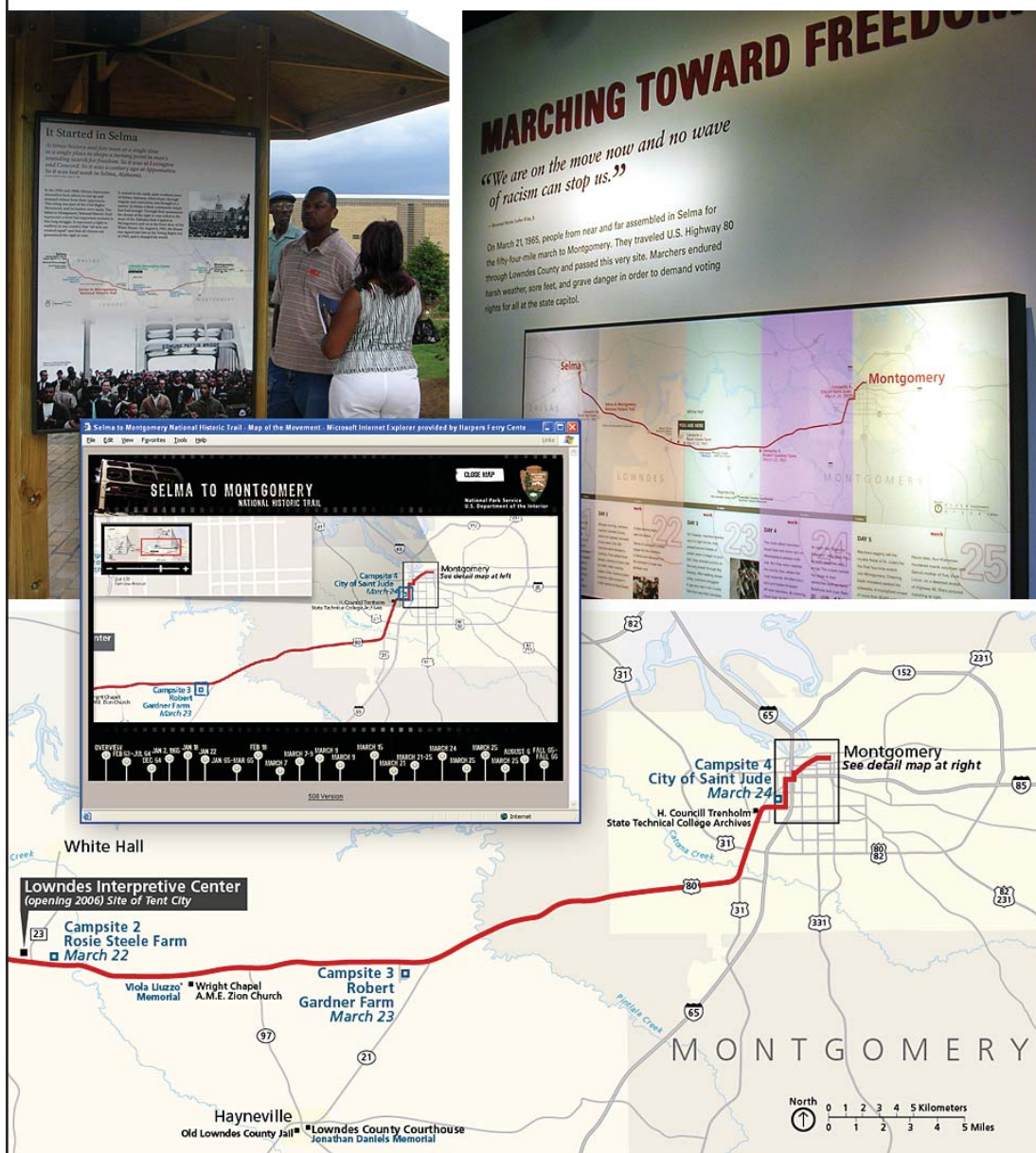
HFC contract specialists were instrumental in managing contractors both large and small. Kim Strite managed the major contracts for exhibit planning, design, and production. Beverly Rinaldi-Alt oversaw the audiovisual contracts and contracts for the new theatre. As for the myriad assortment of miscellaneous items and use rights acquisitions, Pam Blaylock handled some 100 small purchase contracts.

Finally, Radford recognizes project specialist Linda Thomas for her administrative support and project coordination. Thomas tracked \$3.8 million in total project funds, and handled a number of critical daily chores, from entering hundreds of purchase requests into Procurement Desktop to coordinating travel for the many HFC staff members involved in this project. “Linda’s knowledge of every event happening on the project numbered in the thousands,” says Radford. “Her decision making and high level of professionalism kept things moving in the right direction.”

HFC Team Members

Susan Barkus, designer
Paula Beale, exhibit planner
Pam Blaylock, contract specialist
Ed Boute, electronics technician
Larry Bowers, conservator
Bill Brown, curator

continued on next page



The official park brochure map (bottom) was developed by HFC cartographer Nancy Haack. Haack repurposed the map for several other media types, including (clockwise from upper left) a wayside exhibit kiosk, an interpretive center exhibit panel, and an interactive Flash program.

team understood that while powerful images and interactive experiences would help engage visitors in the civil rights story, the story ultimately had to be told accurately and from multiple perspectives.

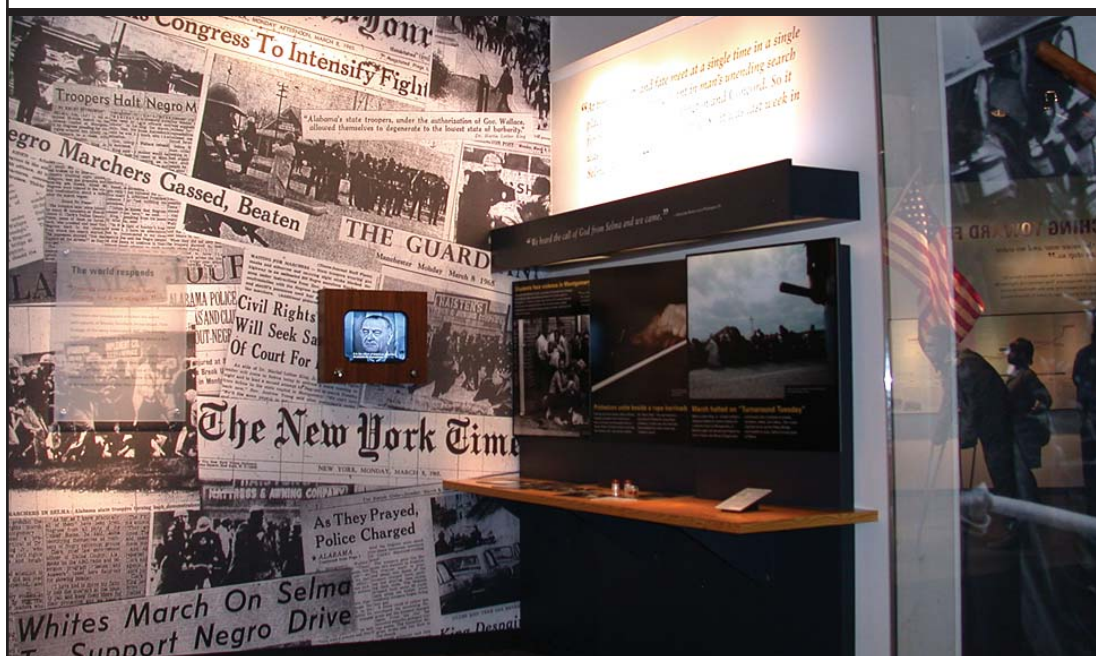
Contractor Amaze Design played a central role in this process, visiting libraries, locating collections, and identifying 1965 march participants and subject matter experts across Alabama. Amaze hired Dr. Horace Huntley of the Birmingham Civil Rights Institute to serve as their lead subject matter expert. With Huntley's help, the firm assembled and delivered an immense package of research, graphics, and reference materials for use by the entire HFC team. This package was reviewed by the NPS chief historian's office, which provided additional advice and guidance.

Wayside exhibit planner Terry Lindsay made several trips to Alabama, meeting with march participants and subject matter experts on the civil rights movement. The Rev. Frederick Douglas Reese, one

of the 1965 march leaders, took Lindsay and HFC wayside exhibit designer Roberta Wendel to several places in Selma where he shared personal, site-specific stories about the days and events that led to the 1965 voting rights marches.

Lindsay and Wendel also spent time with Bob Mantz, former Student Nonviolent Coordinating Committee (SNCC) member and march participant. Mantz took them to the very site of "Bloody Sunday" where he faced Alabama State Troopers on March 7, 1965. Lindsay also worked closely with Martin Luther King, Jr. biographer Taylor Branch, who agreed to review text for 10 new wayside exhibits.

Lindsay compliments the entire HFC team for working so hard to make sure the civil rights story in general—and the story of the 1965 voting rights marches in particular—was told accurately and consistently. Says Lindsay, "It took a lot of different eyes to make sure we got the story right."



"Seeing the demonstrations and seeing the pictures of what people have gone through will be a new awakening to those people and make them realize that they need to cast their vote."

—Amelia Boynton Robinson, Bloody Sunday march participant

Continued from previous page

Steve Cannon, audiovisual production assistant
 Andy Chamberlain, curator
 Chris Dearing, exhibit designer
 Chuck Dunkerly, producer/director
 Lakita Edwards, education specialist
 Eric Epstein, audiovisual production specialist
 Bill Gordon, writer/editor
 Nancy Haack, cartographer
 Wendy Janssen, interpretive planner
 Mary Ann Kave, audiovisual production specialist
 PJ Lewis, exhibit specialist
 Terry Lindsay, wayside exhibit planner
 Pat Lovett, contractor
 Neal Mackay, exhibit planner
 Karen Matson, museum technician
 Alice Newton, registrar
 Amber Perkins, audiovisual production assistant
 Justin Radford, project manager
 Tim Radford, producer/director
 Toby Raphael, conservator
 Beverly Rinaldi-Alt, contract specialist
 Steve Ruth, cinematographer
 Terry Smallwood, graphics research
 Kim Strite, contract specialist
 Linda Thomas, project specialist
 Teresa Vazquez, graphics research
 Roberta Wendel, designer

Media Contractors

Amaze Design, exhibit planning and design
 Beth Sternheimer, video research
 Brightline Media, interactive programming
 Color-Ad, exhibit fabrication
 Diamond Time LTD., audiovisual music research
 Doug Canfield, audiovisual editor
 Henninger, audiovisual post production
 Hillmann & Carr Inc., audiovisual production services
 Randi Korn & Associates, evaluation and visitor research

Where are the Artifacts?

One of the biggest challenges facing the exhibit planning team was a complete lack of artifacts from the 1965 period in general, and from the voting rights marches in particular. Selma to Montgomery National Historic Trail, which was just established in 1996, possessed only a handful of photographs, historic documents, and artifacts.

Recognizing that physical artifacts would help bring the voting rights story to life, HFC curator Bill Brown helped the park organize an “antiques road show,” inviting members of the local community to bring in their personal memorabilia. The show was a resounding success. Some 1,000 artifacts directly associated with the 1965 voting rights marches and Tent City were acquired and accessioned into the park collection.

Where “associated objects” were not available, HFC curator Andy Chamberlain scoured the countryside for “representative objects” for use in the visitor center exhibits. These items included furnishings and objects for the “Tent City” display, and tables, metal signs, curtains, and other period items for the “Trickum Store” vignette.

“Never Lose Sight of Freedom”

HFC producer/director Tim Radford understood the importance of the voting rights movement for young students very early in the planning process for the new park movie. Rather than settling on a chronicle of the events of the 1965 voting rights marches, Radford choose to explore the meaning of the march through the contemporary eyes—and video cameras—of students.

Radford challenged a team of students to uncover the story and legacy of the voting rights movement, focusing on the theme “from voting rights to human rights—how

is the baton of change passed to the next generation?” Producer/director Chuck Dunkerly complemented Radford’s approach by providing leadership and direction on field production shots. He also brought a keen eye and his storytelling skills to the editing room.

The results are captured in the trail’s new movie, *Never Lose Sight of Freedom*. Dozens more oral history interviews—too numerous to fit in the movie—are also available on DVD, interactive exhibit kiosks, and a Web-based Flash program. HFC education specialist Lakita Edwards even included the movie and oral history interviews in an education resource kit for Alabama teachers and students.

America’s Newest Civil Rights Museum

The Lowndes County Interpretive Center was dedicated on August 26, 2006. The new facility represents “a wonderful opportunity for children to see history as it unfolded” according to Carlinda Purcell, superintendent of education for Montgomery County, Alabama. “It will have a meaningful impact on so many so that we will never go back to repeat those lessons of the past.”

1965 march participant Amelia Boynton Robinson was also impressed with the new interpretive center: “Seeing the demonstrations and seeing the pictures of what people have gone through will be a new awakening to those people and make them realize that they need to cast their vote.”

But perhaps Brandon, an Alabama school student who was listening to oral histories at an interpretive center kiosk, said it best: “When you’re listening to it on this right here, it’s like you’re having a real conversation with somebody. It’s just amazing.”

New Employees at HFC



Darryl Herring, a professional photographer with over 20 years of experience, has joined Media Assets at Harpers Ferry Center. Darryl was formally trained by the U.S. Navy. Throughout his career he completed many photojournalist assignments, and continued his education in photography to become well versed in all aspects of the field.

Darryl has been stationed at many different ports along the East Coast. He has earned numerous awards: the U.S Navy Expeditionary Medal and Armed Forces Expeditionary Medal for his role in Tactical Air Reconnaissance with the VF-102 Diamondbacks in 1986; shared in receiving a Navy Unit Commendation signed by President George H. W. Bush for photographic intelligence-gathering efforts during his “War on Drugs”; and the Navy Achievement Medal for supervision while aboard South Weymouth NAS.

After 21 years of commendable service to the U.S. Navy, and after earning his highest military award in 2003—the Navy Commendation Medal—Darryl accepted a position as lead photographer with the National Archives in College Park, Maryland. While at the National Archives, he had the exceptional opportunity to exclusively photograph many high ranking officials and other high profile personalities.

Please join us in welcoming Darryl to Harpers Ferry Center.

Map Starter Files

HFC Helps Jump-Start the Map Creation Process

Park maps produced by Harpers Ferry Center will soon be faster to make thanks to new Map Starter Files that semi-automate the map-making process. The Map Starter Files, available in Adobe Illustrator CS format, come with labels, symbols, lines, and area colors—all the ingredients of a standard HFC map—on organized layers ready for use. Styles assigned to each layer further automate the map creation process.

As the name suggests, Map Starter Files significantly reduce the time needed to prepare basic maps developed by NPS staff or by contractors. Rather than writing pages of tedious instructions for contractors on how to design and produce a park map for an exhibit, wayside, or publication, for instance, a starter file contains all the necessary information for a contractor to complete the task—without the inevitable ambiguity that occurs when describing an inherently graphical product in a typical scope of work.

Assigning styles to layers makes HFC's cartographic standards instantly available to all mapmakers. For example, creating a dashed hiking trail is as easy as drawing the route on the trail layer with the

line tool. The trail will instantly appear as a familiar black dashed line. Drawing a line on the stream layer results in a solid blue drainage, drawing a rail line on the railroad layer results in the familiar cross-hatched railroad tracks, and so forth.

Besides increasing cartographic efficiency, Map Starter Files will free up time to devote to other important cartographic tasks. These include: tailoring the content of maps to individual park needs and types of media, checking for accuracy, and using the templates as a starting point for creating even more refined map designs.

Map Starter Files will be available soon in the "NPS Maps" section of the HFC website at www.nps.gov/carto.



Visitor Center



Standard elements are embedded in Map Starter Files and can be dragged and dropped onto a map.

Map Symbols & Patterns

Harpers Ferry Center has recently released new map symbols and patterns for National Park Service maps. The "Map Symbols" set includes recreation pictographs, north arrows, bar scales, road shields, etc. The "Other Symbols" set includes pictographs for accessibility, winter recreation, water recreation, etc. "Map Patterns" include lava, reef, sand, swamp, and tree patterns.

The map symbol files are now available in Adobe Illustrator CS2 format, while the map patterns can be accessed as a swatch library in Adobe Illustrator CS or later. The symbols will also soon be available as OpenType and TrueType fonts, and as ESRI styles for access by the GIS community.

To access the new map symbols and patterns, access the **NPS Maps** website at www.nps.gov/carto and look under "Map Resources & Information" on the "Find a National Park Service Map" page.

To request adding new symbols to the set, please contact HFC cartographer Tom Patterson (phone: 304-535-6020; email: Tom_Patterson@nps.gov). This symbol set will periodically be updated.



Sample NPS map symbols.